

CREATING CLOTH, CREATING CULTURE:
THE INFLUENCE OF JAPANESE TEXTILE DESIGN ON
FRENCH ART DECO TEXTILES, 1920-1930

By

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To the Faculty of Washington State University:

The members of the Committee appointed to examine the thesis of SARA ELISABETH HAYDEN find it satisfactory and recommend that it be accepted.

Chair

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THE INFLUENCE OF JAPANESE TEXTILE DESIGN ON FRENCH ART
DECO TEXTILES, 1920-1930

Abstract

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After Japan opened its doors to international commerce in the 1850s, its trade with European countries blossomed. From the beginning of France's economic interaction with Japan in the nineteenth century, these commercial transactions led to cultural exchange via trade wares, which included clothing and fabrics. This thesis will analyze the visual influence of these Japanese apparel fabrics upon French Art Deco textiles from 1920-1930 as a reflection of increased cultural contact between East and West during that time period.

The visual effects of cultural contact between France and Japan in the early twentieth century were clearly evident in the fashion fabrics of the time. By 1920, French fashion designers such as Paul Poiret and Sonia Delaunay had adopted stylistic elements from traditional

Japanese textile designs for apparel and integrated them into their own work. These designers' embracement of the attention to surface embellishment present in Japanese textiles is discussed in the context of fashion history, notably in relation to the early twentieth century's new flattened, tubular figure, and to the increased attention to surface decoration which accompanied this shift. These salient changes were investigated in relation to changed social factors in France, including the increase in industrialization and concurrent modernization of social roles for women after the First World War.

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Dedication

This thesis is dedicated to my family, who have always loved and supported me in more ways than I can name.

INTRODUCTION

In this thesis, I examined how Japanese textile designs were adopted, interpreted and popularized in French Art Deco fashions of the 1920s. After Japan opened its doors to international commerce in the 1850s, its trade with European countries blossomed. From the beginning of France's economic interaction with Japan in the nineteenth century, these commercial transactions led to cultural exchange via trade wares, which included clothing and fabrics. The visual effects of cultural contact between France and Japan in the early twentieth century were clearly evident in the fashion fabrics of the time. By 1920, French fashion designers such as Paul Poiret (notably at his *L'Ecole Martine*, a design school and *atelier*) were synthesizing influences from Japanese design with the modern, western Art Deco style to create innovative new textile designs.

This study investigated the influence of these Japanese fabrics upon French textiles from 1920-1930. The process of acculturation and assimilation of these elements of Japanese visual culture was examined through both a literature review. The research for this thesis began with a literature review that focused on secondary sources; the result is that the thesis emphasizes visual comparison and analyses of Japanese and French Art Deco textiles. In doing so, I

laid the groundwork for an analysis of the cultural and historical contexts that support the hybridization of these visual styles. I examined the relevant events and processes that underlay this cross-cultural influences of the time. While researching the influence of Japanese fashion on western fashion between the years of 1920 and 1930, I noticed that discussion of *Japonisme* in fashion seems to be predominately conducted in terms of silhouette and garment style lines. Due perhaps in part to the relative scarcity of literature analyzing *Japonisme* specifically in terms of apparel textile design, I became increasingly interested in narrowing the focus of my own study to concentrate specifically on investigating the visual and historical links between Japanese and western textiles designed for fashion. Scant attention has been paid to this topic.

In this thesis, I examine the interactions between Japanese and French design during the 1920s, and how this interaction affected changes in textiles designed for French Art Deco women's apparel from 1920-1930. First, I describe Japanese apparel textiles as they were before the influences of trade and cultural interaction between the two nations began to manifest. In the second segment, I provide an introduction to the beginning of trade between the two nations. Next, I trace the resulting appearance of Japanese design motifs and textile processes in French art and design, ending at the use of Japanese

textile design motifs and stylistic preferences in French Art Deco apparel and apparel textiles. In the fifth section, I examine the relevant theoretical approaches to the study of textiles and culture change as visual expressions of culture. During the fourth section, I primarily focus on the visual evidence of this influence and present a content analysis of images from *Vogue* magazine between the years of 1920 and 1930. Finally, I present the implications of this research.

Operational Definitions

For the purposes of this study, apparel can be defined as garments manufactured for sale at market and worn by consumers. Apparel textiles, accordingly, are defined as fabric (textiles) created for use in apparel. In this instance Japanese textile designs are surface embellishments on fabric, created by printing or dyeing methods including stencil and paste resist techniques. To aid comprehension as one reads the thesis, as specific Japanese textile terms are introduced throughout the thesis, a short definition is provided.

The influence of Japanese art and textile design on western art and design (here specifically French textile design) is referred to as *Japonisme*. Art Deco is defined as a popular design style in Europe and the United States during the 1920s and 1930s, marked by visual

characteristics such as geometric patterns, highly linear designs and vivid or monochromatic color schemes (Benton, 2003).

CHAPTER TWO

LITERATURE REVIEW

TRADITIONAL JAPANESE APPAREL AND TEXTILE DESIGN

Aesthetic Considerations

In Japan, the concept of harmony is extremely important. What some might see merely as an aesthetic principle, Japanese culture invests with symbolic meaning as Japanese aesthetics reflect both cultural and spiritual ideals. Two of Japan's main religions, Shinto and Buddhism, both emphasize the necessity of a harmonious life. In a 1995 article, John Brinkman acknowledges the Japanese Buddhist concept of harmony to be both a virtue to aspire to and a glimpse into the realm of the sanctified (Brinkman, 1995).

While this larger idea of harmony encompasses many different arenas of the human experience in Japan, perhaps one of the most important basic tenets that both religions hold in common is the desire to live in harmony with one's surroundings. A key part of this concept is an appreciation of the balanced and simple aesthetic of nature. Shinto ideas of decoration, for example, place great value on

emulating the simple color schemes and flowing, elegant lines of the natural world (Warner, 1948).

Japanese aesthetic preferences echo the desire for harmony in many ways. What design characteristics are immediately thought of as being “Japanese”? Balanced graphic compositions composed of clean lines, understated color schemes, subdued textures--all of these things evoke the Japanese predilection for simplified, effective design. However, much of the aforementioned harmony comes not as a result of any one of these individual design elements, but rather as a result of how they are combined.

Strategic use of color has traditionally been a very important part of Japanese art and design. In terms of apparel, use of color can vary according to the intended wearer of a garment; for example, some colors, such as purple and red, are seen in Japan as being the exclusive prerogative of nobility (Ishimura, 1988). Color is symbolic; it is invested with a great deal of emotional and psychological symbolic importance, and so it is used carefully and purposefully to evoke a certain feeling or idea depending on the garment. In Asia, white, for example, is used to evoke purity and so is used for *shiro-maku* (meaning “white, pure”), which is a form of traditional wedding *kimono* (Dunn, 2001).

Due to the very simple (if elegant) silhouette of the *kimono*, which is constructed from flat panels of fabric, traditional Japanese design diverges from western fashion design because it is not focused on emphasizing the contours of the body (Goldstein-Gidoni, 1999). Rather than showcasing the figure, traditional *kimono* relies upon strategic padded undergarments to achieve the desired shape, which is a tubular silhouette. This tubular shape forms a somewhat flattened, more two-dimensional surface, which is perfect for showcasing fabrics with visual interest (Dalby, 2001).

An important aspect of kimono design is the way that its design features particular erogenous zones. The concept of shifting erogenous zones was introduced by Laver (1967) who noted that erogenous zones in the western world have traditionally focused on women's breasts, legs, buttocks, backs and waist areas. The theory of shifting erogenous zones indicates that fashion will focus on one area for awhile until the consumers get bored, then another erogenous zone will be revealed.

While Laver's writings focused on the western world, the theory of shifting erogenous zones can be applied to other cultures. Interestingly, traditional Japanese erogenous zones are the neck, ankle and wrist areas that are highlighted in *kimono* design. A key concept behind the appeal of *kimono* is the idea of concealment and

revelation. These brief glimpses of neck and wrist, or the stocking-clad feet of women peeking out from underneath the hem, are considered very beautiful, sophisticated, and highly erotic. Instead of hugging a woman's curves in the fashion of many Western styles, a properly worn *kimono* presents a sleek, streamlined form that showcases the beauty and good taste of the wearer through the loveliness of the garment. In effect, the *kimono* becomes a second physical body, which allures the viewer while concealing the true body of the wearer (Goldstein-Gidoni, 1999). Since the cut of a *kimono* is very simple, and emphasizing the human form is not the primary goal, the end effect of the garment is a flowing, mostly uninterrupted expanse of fabric. This allows for increased attention to surface design (Ishimura, 1988; Dalby, 2001).

The Kimono Silhouette and Construction

At its essence, a *kimono* is a robe. Liza Dalby defines the *kimono* as being characterized by four main elements of construction—“geometric” use of fabric widths sewn with very little cutting; an open, overlapping front; a neckband which is attached around the front opening; and sleeves made of a width of fabric, which are affixed to the selvages. The garment is comprised of three main sections—the neckband (*eri*), sleeve (*sode*), and body (*mihaba*). There are two

main variations on the *kimono* form: the *kosode*, or short-sleeved robe, and the *furisode*, or long-sleeved robe. The robe is structured to wrap around the body when worn; this overlapped section of fabric is called the *okumi*. One of the distinctive features of the *kimono* is that it is constructed from one bolt of cloth. In fact, as Dalby observes, the tradition in Japan has been that when a consumer purchases a new *kimono*, the bolt of cloth which will later become the *kimono* is chosen, rather than a finished garment (Dalby, 2001). This convention helps to illustrate the crucial importance of textiles in traditional Japanese costume. Due to the simplified, highly linear silhouette of the *kimono*, the absolute focus of the design is the fabric. Perhaps Dalby best expresses this notion in her work *Kimono: Fashioning Culture* where she notes:

The contours of *kimono*...are highly conservative. They shift the issue of fashion away from shape to the areas of color, pattern, and decorative detail. The flat, unbroken sections of *kimono* have provided an excellent, consistent canvas for display of the dyer's art, painter's imagination, and embroiderer's skill. (Dalby, 2001, p. 18).

Surface Decoration and Textiles

Traditional Japanese textiles delight in surface decoration. Whether painstakingly hand-woven with tiny patterns, embroidered, stencil-printed or hand-dyed, textiles intended for *kimono* are delicate,

and the surface ornamentation involved and can range from extremely subtle to very elaborate (Dunn, 2001). Decoration can range from swirling tie-dyed colors, to simple narrow vertical stripes, to blooming gardens of flowers that seem to leap off the fabric. This attention to the surface, and treatment of garments as two-dimensional canvases rather than three-dimensional forms, speaks to Japan's strong centuries-old traditions of printmaking, drawing and painting. This is a culture that highly prizes linear decoration. Japan's respect and affection for surface decoration is echoed in the design of fabric for *kimono* (Ishimura, 1988). Some of the major fabric decoration techniques that have been used for centuries are further explained below.

Surihaku

Surihaku refers to the application of metallic foils (usually gold or silver) to fabric using paste or lacquer. After the paste has been laid down, foils are affixed. Surrounding areas of extraneous foil are removed, creating a pattern. These metallic accents have historically added considerable expense to a *kimono*, and *surihaku*-decorated fabrics have been used for formal apparel applications, such as court apparel (Minnich, 1963). *Surihaku* has also been used extensively to embellish *kimono* used in Japan's elaborate theatrical productions for *Noh* theater (Kennedy, 1990).

Yuzen

Yuzen dyeing is utilized on sections of fabric that require wide, repeated patterns. The process uses a paste resist method, in which rice paste is applied through delicate, detailed stencils with a squeegee. After painting, the fabric is steamed to “set” colors, and the paste is removed. This work-intensive, exacting dye process yields an intricately patterned fabric that is very expensive due to the quality of the product and skilled labor needed (Ishimura, 1988; Yang, 1989).

Katazome

Katazome is another paste resist process used in Japanese textiles. Similarly to the *yuzen* process, *katazome* dyeing uses rice paste, which is pressed through heavy stencils onto the fabric to be dyed. Wax may also be used in place of rice paste. Once the stencils have been dried on the fabric, it is steeped in dye. Blue and indigo tones are very popularly used with this process, often for summer-weight apparel fabrics used in *yukata kimono*, which are casual cotton robes (Yang, 1989).

Shibori

Shibori is a tie-dyeing process. Different colors may be used for visual interest (Rathbun, 1993). The process begins with plain white silk. Very small, strategic sections are wrapped, after which the fabric is then dyed. While the most popular method to achieve a *shibori* effect has traditionally been gathering the small sections with thread, sewing sections of the fabric together, or even clamping it (sometimes in intricately folded formations) can be used as alternate methods (Yang, 1989).

Kasuri

While many surface designs are applied to textiles after they have been woven, in *Kasuri* dyeing the yarns occurs prior to weaving. Planning the pattern and placing the dye in just the right places on the yarns is an exacting process. Decoration can be done by dyeing either warp or weft threads, or using a combination of both prior to weaving. *Kasuri* is a long, time-intensive process, and requires the skill and care of a true artisan weaver to execute successfully. The selected threads are dyed and bound. Warp *kasuri* designs necessitate that the warp threads of a fabric are bound and dyed. The weft is left uncolored. Weft designs (or weft *kasuri*) use the opposite idea, and gives the artist an opportunity to create more complicated designs. This

technique can be manipulated to create complex designs. A fine striped silk is called *meisen kasuri*; its production involves binding and dyeing of both warp and weft threads (Rathbun, 1993).

Shusu

Shusu is a method of surface decoration that uses couched embroidery with metallic thread made with gold and/or silver wire, to create raised motifs (Jackson, 2000). Like the previously mentioned foil decoration (*surihaku*), *shusu* has been used widely in more formal applications, including costuming for *Noh* theater (Kennedy, 1990).

Nishiki

Jacquard weaving techniques used in Japan are referred to as *nishiki*, and have been used to achieve elegant tone-on-tone effects in *kimono* production (Noma, 1974). Damasks and brocades have been widely used to impart subtle decoration. Brocade weaves are sometimes woven with more than one color, or may incorporate metallic threads for added interest (Yang, 1989).

After Japan opened to international trade in the mid-nineteenth century, the textile design techniques described above

were widely admired in the western world. These textile designs came to exert a significant influence on European—specifically French—apparel textile design.

HISTORICAL CONTEXT: COMMERCIAL CONTACT WITH JAPAN AND JAPONISME THROUGH ART NOUVEAU

In 1854, Japan was an island in more than just a literal sense. During the 1620s and 1630s, the Tokugawa shogunate had decided that it was in Japan's best interest to end all trade relations with European nations. The reasons behind this policy of seclusion were partly economic and partly military-related in that the Japanese government feared that rebellious factions within the country could seek support elsewhere with Japan's European trade partners. The decision to end trade with Europe also had religious motivations--the Tokugawa government felt threatened by interaction with the Christian ideas of European nations, and wanted no part of Christianity. The end result of these concerns was initially an end to trade with only western countries, but finally, nearly all foreign trade activities were halted with the exception of limited trade with the Chinese and Dutch at Nagasaki and Deshima (Beasley, 1995). As a result of this decision, Japan was largely secluded from contact with the rest of the world until 1854.

Japan's relationship with the western world changed forever when, acting on behalf of the United States of America, Commodore Matthew

C. Perry arrived at Edo Bay. Perry journeyed to Japan backed by American naval forces. He was charged with instructions to secure a trade agreement from Japan. The implied threat was clear: if Edo did not agree to open itself to commerce with the United States, military retaliation was imminent. Wielding what has been popularly referred to since as "gunboat diplomacy", Perry was successful, and the U.S. essentially forced Japan to sign an agreement--the Treaty of Peace and Amity--with the United States, establishing trade between the two countries (Beasley, 1995).

By 1859, similar treaties with Japan had been signed with several other western countries, including France. These treaties were favorably slanted in the favor of Western nations, giving them control over trade tariffs. Under the Meiji Restoration government, the original treaties were re-negotiated by 1898, and the new agreements were established on terms that were viewed as being more equal (Beasley, 1995).

Commerce between the United States and European countries--especially England and France--exploded as a result of these treaties. Trade goods poured forth in profusion from Japan. Major imports included *ukiyo-e* woodcut prints, bronze sculptures, fans, *kimonos*, and silk fabrics. The influence of these trade goods on art and design in England and France was almost immediately apparent. The mark

made on western design by Japanese aesthetics is referred to as Japonism, or *Japonisme*.

Japonisme

The first wave of *Japonisme* began soon after Japan opened to trade with the West in 1854, and remained strong throughout the reign of *Art Nouveau*, through the mid-1910s. What was unique about *Japonisme* is that its influence spread upward through fine art from commercial goods. While interest in *Japonisme* was generated through the circulation of Japanese trade wares which encompassed nearly all the decorative arts, perhaps the most important progenitor of *Japonisme* was the *ukiyo-e* print (Ives, 1974).

When Japanese prints became available to consumers, French artists were enraptured. While the notable Impressionist artist Claude Monet helped to popularize the appreciation of Japanese prints, most notably of the *ukiyo-e* (or "Floating World") genre, the adaptation of formal and stylistic qualities of these prints did not accelerate until Post-Impressionist artists such as Degas, Bonnard, Toulouse-Lautrec, Cassatt, Van Gogh, Gauguin and Tissot became fascinated by Japanese art. Formal qualities such as flattened picture planes, bold, dark

outlines, uniform fields of bold color, and an increased use of black became visible in these artists' paintings and prints (Ives, 1974).

French artists used printing techniques such as lithography and woodcut methods to impart a "Japanese" flavor to their work. While British artists such as Whistler and department stores such as Liberty & Co. were very interested in *Japonisme*, France was considered to be the center of all things Japanese in the West. Paris, specifically, functioned as a beacon for *Japonisme* (Ives, 1974).

It was a short leap from fine art to decorative and applied arts such as textiles. As Japanese influences became fashionable, designers became interested in incorporating motifs and stylistic elements from Japanese art--and *Japonisme*--into their creations.

Art Nouveau

The rise of *Japonisme* coincided with the birth of *Art Nouveau*. Translating literally to "New Art" in French, the movement began around 1880 and declined by approximately 1914. *Art Nouveau* was an international phenomenon and had regional incarnations all over Europe and America, and it especially flourished in France. The New Art style was famously showcased at the Paris *Exposition Universelle* in 1900. Laying the groundwork for the future internationalism of the

Art Deco style, *Art Nouveau* relied heavily on non-western and ancient cultures for design influence, taking its cues from cultures as diverse as the Ancient Celts and Japan for its lines, color palettes, and modes of decoration (Greenhalgh, 2002).

The adoption of Japanese style by *Art Nouveau* was a natural one. The abstracted organic, often foliate forms and sinuous curves so esteemed by famous practitioners of *Art Nouveau* were a close match for the forms and lines found in traditional Japanese paintings and prints (Greenhalgh, 2002). A very strong Japanese influence can be seen in the textile designs of Arthur Silver and the Silver studio, which was a British studio active through the 1890s (Parry, 1998). The use of extensive, flattened fields of color and intricately patterned surfaces worked in geometric shapes or abstracted floral shapes spoke strongly to the art historical traditions of Japan, and hinted at what was to come with the genesis of the Art Deco style, which was the successor to *Art Nouveau* after the New Art style began to lose favor.

After 1914, the languid lines and lazy curves of *Art Nouveau* were seen as being somewhat outdated (Greenhalgh, 2002). As World War I began to unfold in Europe, the pace of life in countries involved in the conflict accelerated considerably. By August of 1914, Germany had declared war on France, and the priorities of the nation shifted from

cultural development to combat and manufacturing production to support the military cause (Gilbert, 2004).

When World War I finally ended in 1919, Europe was a changed place. Millions of weary soldiers began their return home. The environment created by the War, which had brought about booming industrialization, urbanization and a general desire for everything “bigger, faster, and better”, set the stage for an economy driven by invention and the desire to rebuild (Gilbert, 2004). In this climate, when all of Europe wanted most of all to look forward and move into a modern new age, Art Deco was born.

THE ART DECO STYLE AND ART DECO APPAREL

Aesthetic Concerns

Art Deco, sometimes called "The International Style", enjoyed prominence between the years of 1920 and 1939. While Art Deco began its rise as early as 1920 under the name *Style Moderne*, its popularity exploded in 1925 when Paris hosted the *Exposition Internationale des Arts Decoratifs et Industriels Modernes* (International Exposition of Modern Industrial and Decorative Art) in Paris (Benton, 2003). The Exposition was an important showcase of French commercial and cultural developments after World War I, and was meant to demonstrate clearly to Europe--and the rest of the world--that France was still a vital source of cultural sophistication and innovation. It was in Paris that Art Deco caught fire.

Art Deco was marked by visual characteristics such as geometric patterns, highly linear designs and vivid or monochromatic color schemes. Perhaps the most integral element of the Art Deco style was the significant visual influence of modern technological advances, industrialization and the Machine Age. Booming technological developments such as radio telecommunications, skyscraper architecture, the rise of automobile production and consumption, widespread introduction of electricity (especially to urban areas),

aviation, and an increasingly automated approach to manufacturing were key technological changes which resounded clearly in the relatively streamlined, hard-edged look of Art Deco motifs (Benton, 2003). The fast, efficient pace of modernity was visually interpreted in chrome, with no-nonsense lines and curves that eliminated many of the extraneous flourishes of previous styles such as *Art Nouveau*.

Considered to be a truly “modern” style during its reign, Art Deco drew a great deal of inspiration from diverse cultural and creative origins. From an art historical perspective, the style included elements of Cubism, Fauvism and Futurism. These western art influences favored abstracted, geometric shapes, bold brushstrokes and lines, and vivid colors. Those artistic inspirations were blended with cues taken from cultures that were perceived in the west as “primitive” or “exotic”, such as Asian and African cultures, including ancient Egypt (Benton, 2003). This blending of modern and ancient or eastern and western influences directly echoed the experimentation being undertaken by European artists such as Pablo Picasso, Robert Delaunay and Marcel Duchamp.

Silhouette and Construction of Art Deco Apparel

During the Art Deco period in France, the silhouette and construction of women's clothing bore marked similarities to that of traditional Japanese *kimono*. Similar to the approach taken to designed objects in other disciplines, fashion design in the western world streamlined and abstracted the female form into a "modern", deconstructed shape (Bowman & Mollinare, 1985). For the purposes of this paper, discussion will be limited to dresses. Women's dresses during this time period were designed to have a tubular silhouette, which de-emphasized the nineteenth century erogenous zones of bust and waist. Instead, skirts were shortened to draw attention to the legs, and the backs of dresses were cut much lower to show and accent the back, creating a new set of erogenous zones to be showcased.

Like *kimono* in terms of construction, tubular dresses during the 1920s tended to be constructed from whole widths of cloth, with minimal cutting. This silhouette may have evolved partially from the design of the *kimono*. Designer Paul Poiret, who famously claimed to have liberated women from the corset, popularized a wrapped, *kimono*-like tube dress in the 1910s. The 1920s shape was very

similar, and was relatively simple, and was meant to highlight the aforementioned erogenous zones while minimizing hips and bust.

The western world's new tubular silhouette was also prompted partly by pragmatic concerns; after World War I, women in France had taken on dramatically different roles from their traditionally proscribed domestic and subordinate positions. Women who had previously fulfilled traditionally feminine roles as wives and mothers in the home prior to World War I soon found themselves working to support the war effort. Women who had families to take care of were suddenly filling the roles of both mother and father, nurturer and breadwinner in the absence of husbands who would have previously provided for the economic sustenance of the family (Roberts, 1993). Married or single, women in Europe also experienced increased entrepreneurial and career opportunities as a result of the need for labor to keep the work force going during the war. As a result of these expanded career opportunities, many women enjoyed increased freedom and gender role mobility during the years of World War I.

Due to the rapidly changing gender roles of women during this time period, identity negotiation became a major concern and this shift was reflected in significant changes in female dress. As women moved out of the domestic sphere and into the outside world, it became necessary for women's apparel to serve the purpose of facilitating

visual communication with others. The use of dress and identity presentation through apparel became increasingly symbolic.

After having joined the workforce to support themselves and their families, and having taken on the formerly masculine role of serving as the head of the household and provider, women were more accustomed to having the freedom to live a more active lifestyle outside the home (Roberts, 1993). The active lifestyle of the early twentieth included recreational activities such as dancing, traveling and automobile driving. In both Europe and America, the years after World War I saw the development of recreational activities and leisure both as a pursuit and a lifestyle. Women's clothing was redesigned to reflect these new pursuits. A looser, more tubular fit enabled women to more easily participate in the wide variety of leisure activities after World War I.

Textiles and Surface Decoration

Fashion for women during the 1920s operated on the concept of a modern life that was lived constantly in motion. As the professional and leisure activities of women changed and diversified, it became increasingly important that an article of clothing move could move with its wearer and visually manifest the idea of a life in motion (Roberts, 1993). During the evening, for example, new dances such as the

Charleston required dramatically increased freedom of movement, and a fabric that would emphasize the dancer's motions by reflecting light and shifting with the body was considered desirable. To this end, the fabrics used in women's fashion during this decade tended to have more drape and shine, with a softer hand. Silks, velvets and velveteens were widely employed. Because western dresses were now designed with flat fronts and backs, they could be used as a canvas for large designs. Another way of enhancing the eye-catching appearance of dresses included surface decoration techniques, including beading, embroidery, and textile prints (Bowman & Mollinare, 1985).

As previously discussed, the Art Deco style valued the influence of "exotic" cultures, from Aztec Mexico to Asia. One particular culture that was especially influential with regard to surface design was that of Japan (Hardy, 2003). *Art Nouveau*-specific *Japonisme* had passed its heyday as a design movement, but it still remained influential in the sense that *Japonisme*--the Japanese inspiration that French design internalized--showcased formal and expressive elements of traditional Japanese aesthetics.

The reasons for Japanese artistic influence during the Art Deco period varied. One reason for continued attention to Japan might be that the nation had joined the Allied forces during World War I under the auspices of a military pact with Britain. Japanese forces provided

naval support to the Allied cause, and so the country was still positioned somewhat in the global spotlight (Gilbert, 2004). While Europe's mania for all things Japanese was superseded somewhat during the 1920s by an interest in all things Chinese, the lure of Japan as a far-away, "exotic" place remained strong.

Throughout the western world, a burgeoning interest in international travel and tourism only served to fuel the fire of this interest. At the beginning of the twentieth century, travel abroad was still something of a novelty for the average person, and awareness of far-flung cultures was seen as a mark of distinction and erudition (Urry, 2002). Visible references to Japanese culture in one's clothing might have been thought to lend a certain knowing elegance to the wearer's personal appearance.

When looking specifically at textile design, several key characteristics of Japanese design appear to have been especially influential to French Art Deco-era textile design. The Art Deco style valued clean lines, geometric arrangements, bold color combinations, stylized abstraction, and a highly graphic, flattened appearance (Hardy, 2003). Traditional Japanese surface design exhibits all of these characteristics.

Abstract, graphic prints, which have traditionally been a mainstay of Japanese textile design in the context of *kimono* prints, can be

clearly seen in Art Deco design. In a change from the sinuous, freeform curves of *Art Nouveau*, tightly-controlled curvilinear designs became important in Art Deco surface decoration (Hardy, 2003).

Sonia Delaunay, an artist/designer and the wife of French artist Robert Delaunay, was especially well-known for her highly abstracted prints which were reminiscent of Cubist motifs (Damase, 1997). While her shapes are softer, the observer can see a similarity between her designs and the brushstroke-obscured shapes visible in Japanese textiles.

The abstracted floral prints that were so widely used in Japanese *kimono* were also translated into new prints by Art Deco designers. One prominent example was Paul Poiret. Significantly influenced by Eastern cultures and aesthetic styles throughout his career (Martin, 1995), Poiret founded *L'Ecole Martine* in 1911 (Skinner, 1998). By the 1920s, the workshop was producing textile prints in organically-inspired prints which featured floral motifs. In these patterns, Poiret's attention to Asian, specifically Japanese, design is highly evident. The shapes of the flowers closely echo the forms of flowers seen in traditional *kimono* prints, resembling cherry blossoms more than Western botanical themes.

Japanese apparel textile design influenced many more designers in Paris during the 1920s in addition to the two mentioned above. The

stylized, flattened botanical motifs of Paul Gauguin's Japanese-inspired prints can be glimpsed in a 1923 design by Lanvin. The house of Callot Souers, with its famous interest in surface embroidery, caught on to delicate floral designs similar to those seen in *kimono* textiles; this influence is readily visible in a 1924 design. Even Vionnet, who might be most famous for her draped constructions, incorporated Japanese influences into her work, using Japanese-inspired textiles to add visual interest to her work. In one dress from 1922, Vionnet utilized an elaborate floral print in a tunic-style design with loose, wing-like sleeves.

The iconography of Japanese textile surface decoration also appeared in French Art Deco apparel design. Stylized wave patterns, common in Japanese design and made famous by Hokusai's nineteenth century print ("The Great Wave Off Kanagawa"), can be seen in French apparel items of the day. Chrysanthemum flowers and cherry blossoms are also visible—while floral patterns have been used in the West for centuries, these specific flowers have definite connotations to Japanese culture, and were not popularly used in Western apparel design until the 1920s.

Another important aspect of Japanese textile design that was embraced by French designers during the 1920s was the concept of the engineered print. While the engineered print is claimed as an

invention of the designer Elsa Schiaparelli, it had actually been used in Japan for centuries in the construction of *kimono*. The use of engineered prints in Japanese fashion makes sense--if a garment will be constructed from one piece of cloth, with minimal cutting, it follows that the print you choose to apply might benefit from being designed to coincide with the style lines of your garment (Ishimura, 1988). Since, as this thesis has previously noted, Art Deco-era dress styles were frequently constructed similarly, from one main piece of fabric, the consequently easy translation of this style feature is not surprising.

The beaded designs of the 1920s used a different technique to achieve similar results to the Japanese surface decoration techniques of *shusu* and *surihaku*. (These techniques were also echoed in the application and usage of metallic *lame*.) Much like in Japanese textile design for *kimono*, the application of beads and metallic accents served the purpose of emphasizing design lines, creating definition in a largely two-dimensional silhouette and drawing attention to features such as hemlines and back details (*Bowman & Mollinare*, 1985). While traditional Japanese iconography and surface techniques might have been reinterpreted for use by French apparel designers, the Japanese influences remain present.

THE IMPORTANCE OF TEXTILES AND APPAREL IN FACILITATING INTERCULTURAL INTERACTIONS

While the adoption of Japanese surface design techniques in Art Deco fashion showed some possible lines of similarity between the construction and silhouette of *kimono* and the fabrication and silhouette desired for western dresses in the 1920s, it also suggested more meaningful connections. What, exactly, was so appealing to French designers in the 1920s about the concept of de-emphasizing the body to draw attention to a garment's fabric instead? What social priorities did these designs imply on the part of the designer and the consumer? How did these design similarities reflect the cultural interaction between these two cultures at this particular point in history? Finally, what qualities of Japanese surface design techniques made them palatable or desirable for cultural adoption by French designers and consumers?

Dress is not merely a way to cover the physical body, but also a way to cover or enhance aspects of the identities of individuals. In this way, clothing allows its wearer to select which parts of themselves they think are important in relation to fashion and the surrounding culture, and bring those to the attention of others with whom they wish to communicate. This yearning for participation in visual, non-

verbal communication occurs in any culture. Since culture is constantly undergoing at least incremental change, even in very conservative and traditional societies, this idea of “fashion”, or altering one’s appearance to fit current cultural needs, happens everywhere (Craik, 1993).

According to Jennifer Craik, the individual (or consumer) adjusts to this fluctuating idea of culture by creating alternative images of her/himself, or what she refers to as “bodies”, using appearance. Carefully chosen clothing and adornments can constitute not only covers for the body, but also a complex set of communicated messages regarding the person and both his and her identity as an individual and that person’s relationship to society. The composite appearance truly becomes a secondary body that one wears in conjunction with the physical body. This phenomenon occurs across cultures, and not only in the west (Craik, 1993).

Identity Negotiation

It is undeniable that any time a group of people are attempting to relate together socially and share a culture (or two cultures), a substantial amount of identity negotiation is inevitable. Accordingly, personal appearance is something that will fluctuate as people

manifest their changing identities in their dress. People everywhere want to make certain impressions on others, and it is human nature to use others as “sounding boards” to test the acceptability or validity of the identity we choose for ourselves. Providing people with appearance cues to which they may react allows them to do just that. These tendencies are not tied to any specific ideological or cultural standard. They are universal, and as long as they exist, dress will be used as a form of surface communication to negotiate identity, roles and other aspects of the socio-cultural self (Craik, 1993).

Kaiser described identity politics as the process by which individuals negotiate a distinct “personality” for themselves by selecting among and compiling different stylistic elements; in this case, those elements could represent both “modern” French Art Deco design characteristics and their counterparts in traditional Japanese design. In the research presented in this thesis, it is clear that eastern (Japanese) iconography and western (French) design tastes were consciously compiled in textile design by designers such as Poiret and Delauney. The application of a multiculturally-influenced textile to French dress design in the 1920s could be seen as a fundamental application of this identity negotiation. As Kaiser postulated, appearance is a way for us to conduct “cultural conversations”. The process is an exchange, a give-and-take. Creating an original identity

for oneself forms the basis for the message which one transmits to others, and can serve to invite dialogue with others based on the appearance presented. It is a way of figuring out our role, and then presenting it visually, in a rapidly changing world (Kaiser, 1999).

Modernity and Post Modernity

As the fashion industry became increasingly more global during the early part of the twentieth century at the advent of mass production and in the face of increased East-West trade and cultural exchange, it was foreseeable that a kind of international style would have emerged. Art Deco relied on international tastes-- such as stylistic modes from Japan--to portray and define its modernity. The creation of this idea of the "modern" then presages a kind of post-modernity that would be in full swing by the late twentieth century. According to Kaiser's definition of postmodernity, social and economic conditions influencing the current global apparel marketplace and the varied possibilities to define identity within those conditions, a postmodern global climate necessitates negotiation of identity politics in order for the consumer to orient him- or her- self (Kaiser, 1999).

It is easy to see how important a language of international dress could be to the successful navigation of this process (Craik, 1993).

Placed within this framework, it becomes apparent that the

hybridization of Japanese and French textile design into a new design style to be used in apparel was really a means of borrowing certain perceived cultural characteristics and using those implied perceptions to make carefully composed statements about the designer and the end consumer or wearer of a garment (Craik, 1993). The use of consciously manipulated design elements from non-western cultures spoke to a certain knowing sophistication and worldliness on the part of both cultures.

When international borders were crossed as they were during the 1920s in France, and ideas accordingly interchanged, it became more difficult to define individuals based solely on their geographic location. The possibilities for a person's definition of self as a singular entity were suddenly a little more numerous. These dissolving borders could present an identity crisis to an individual who has previously lived a life completely defined by such boundaries. Even in a more isolated setting, fashion still exists where the ideas and values of a group will change and then influence the way in which its members decide to present themselves. The human need to determine one's relationship to a changing world, full of sometimes-conflicting cultural influences and information sets, necessitates the creation of an individual identity which is able to better communicate with the new surroundings. Dress is an important tool for this identity negotiation process. The high rate

of change which fashion in a capitalist society undergoes by design makes quick adaptation necessary (Kaiser, 1999).

Theoretical Approaches to Cultural Interchange in Textiles

There has been much discussion in the literature regarding the cultural acceptance and hybridization of cross-cultural dress. Eicher and Erikosima developed the theory of cultural authentication to examine hybrid designs resulting from acculturation and assimilation when cultures collide. They defined cultural authentication as the process “by which assimilation occurs by accommodative change of the external object or idea into a valued indigenous object or idea” (Eicher & Erikosima, 1980, p.83). The process was reported to have occurred in a particular order. First, the item was selected, then characterized (named), then incorporated into the new culture and transformed. Arthur (1997) introduced a modified version of this concept of cultural authentication, in which she noted that the order of processes for authentication may not necessarily occur in the same sequence in every culture. According to Arthur’s theory, cultural authentication may occur even without characterization (Arthur, 1997). While the inclusion of Japanese surface decoration methods into Art Deco textiles does fulfill certain of these criteria, it does not meet all of them.

Japanese techniques were influences were transformed, or hybridized, with more Western design elements such as slightly different delineations and color schemes; however, Japanese textile design influences were not characterized by French designers.

The concept of authenticity has been argued by art historians and anthropologists in recent years, especially as it relates to the concept of hybridity. Much discussion has focused on whether a traditional textile form loses its authenticity when modern materials and methods are introduced into its creation. Authors such as Leslie and Addo (2007) question whether a hybrid textile is necessarily inauthentic.

In this study, however, a better way to understand the integration of Japanese textiles' influence into the design of French Art Deco apparel textiles might be the concept of "pragmatic creativity", introduced by Leslie and Addo as a more useful tool for examining cultural influences of textiles. Pragmatic creativity was defined as the quality of enthusiastic observation and interpretation of, interaction with, and adaptation to our surrounding environment, especially in an artistic context. Leslie and Addo argue that material culture should be viewed in the context of changing social and socio-economic conditions, and that its relevance should be interpreted in that framework rather than simply by standards of 'modernity' versus 'tradition'. According to this theory, the element of pragmatic

creativity provides a way to recognize hybridized material culture-- specifically, textiles--as 'authentic innovations' (Leslie & Addo, 2007). Sharrad further asserts that hybridization of textiles can be an important vehicle for manifestations of cultural interaction through the appropriation of "exotic" elements into local textile symbolism, actually serving to preserve and maintain local culture via pragmatic creativity (Sharrad, 2007).

Japanese textiles exerted a visible influence on French textile design during the 1920s. While multiple factors might have made these Japanese influences appealing to French designers such as Poiret and Delaunay--perhaps, for example, a perceived element of cultural exoticism in a rapidly industrializing and accelerating society hungry for new cultural experiences--the similarity between certain stylistic elements of traditional Japanese design aesthetics and the Art Deco style could have played a very important role in the influences' acceptance. Since, as discussed, the silhouettes of Japanese *kimono* and French 1920s dresses were relatively similar, both being tubular and very much flattened, the need for surface decoration was comparable in both garments. Furthermore, while the methods of decoration may have varied to some degree, with French Art Deco decoration favoring more prints, embroidery and beading, the applications of these techniques were similar in both cultural contexts.

The comparable style lines of hemline and neckline were especially emphasized in both instances. Formal elements such as bold color schemes, clean lines, the utilization of stylized, abstracted geometric motifs and repeated patterns all represented common ground between the design tastes of Paris in the 1920s and those of centuries of Japanese society.

Consequently, even in the "Modern" age of the 1920s and 1930s, design elements from western and non-western cultures were already blending. Kaiser analyzes the development and effects of an "international style", or fashion that reaches across geographic areas (Kaiser, 1999). In a case like that of Parisian fashion in the 1920s, in a country which is experiencing both significant female gender role change and Japanese cultural contact for the first time, changes in dress, specifically, the shift to a two-dimensional, body-skimming silhouette and the consequential shift in textile design, fit neatly into identity politics. The hybridization of these two cultures' modes of fashion represents the development of a more global fashion and the burgeoning of the concept of modernism.

Creolization: Identity Politics Made Manifest

In the field of linguistics, it has been observed that newly interfacing cultures rapidly develop creole languages out of necessity. The need for communication prompts an interface between different systems of meaning and expression so that people can understand both each other and themselves in relation to the other (Kaiser, 1999). Similarly, international dress and design styles are versions of those creolized languages. Arthur introduced the theory of creolization in textile prints, and observed that the merging of design influences from differing cultures served as a staging ground for cross-cultural interaction, acceptance and understanding. She observed that

Textile prints may have, like creole language, been a (visual) testimony to pluralism and the need to celebrate ethnic differences, but within a pan-ethnic visual medium. (Arthur, 2006, p.14).

Similar to the Hawaiian case noted above, this kind of visual creolization is what was observed in the melding of Japanese influences and Art Deco style in French apparel textiles of the 1920s.

As a result of the confluence of a wide variety of different cultural influences in a post-modern society, it becomes necessary to communicate via symbols. Non-verbal, or specifically visual, symbolic communication represents an important opportunity for individuals interacting across cultural boundaries to form common ground. In a

modern society (such as post-war France), and a post-modern society such as we are in now, new sets of information are constantly being disseminated through the arts, media, and international trade, and new ways of negotiating these sets of information through appearance appear with rapid-fire speed. Rather than learning a new visual language once, people exchange different cultural elements and aesthetic preferences constantly, combining and re-combining those influences with their own over and over again to create a complete communication between individuals and the world around them (Kaiser, 1999). This constant adaptation is necessary not only for figuring out what an individual's personality is in relation to every new set of cultural stimuli, but also to allow each person to optimize his or her personal presentation of that identity to become acceptable to the peer group of choice (Kaiser, 1997). Speaking the language of global fashion requires the consumer to process abundant choices and possible confusion (Kaiser, 1999) and take what works in his or her own context, to be formatted into dress.

In the environment of confusion and complication during the post-war years, when a recovering France sought sophistication and escape in the "exotic" look and feel of different cultures which may have been perceived as being simpler, it made sense to select certain characteristics—a color palette here, a line there, an abstracted flower

pattern from a *kimono*, reworked for a dress meant to be worn on a night of dancing in Paris—and to adopt them in an attempt to internalize those values. In this way, symbolic design characteristics were woven together in a visual creole. Assimilating perceived cultural signifiers from another location is not just a way to understand that culture, but also to incorporate society's notion of that culture into one's own identity. French Art Deco textile designs incorporated Japanese elements not just because they were beautiful, but because designers recognized a kinship between their own design priorities—such as two-dimensionality, rich surface interest, abstraction, and vivid color—and those exhibited in Japanese apparel textiles. The adoption of patterns and techniques from Japan served as an attempt to create a complete cultural communication between two separate—but maybe not entirely different--worlds. By combining eastern and western design elements into a new international style, French designers in the 1920s created a creolized visual language that brought two separate cultures together.

CHAPTER SIX

VISUAL EVIDENCE OF JAPANESE INFLUENCES ON FRENCH ART

DECO TEXTILES

In order to illustrate the visual and cultural connections between traditional Japanese textile design and French Art Deco textile design for women's apparel, a content analysis study was performed to survey images of women's apparel in *Vogue* magazine between the years of 1920 and 1930.

SAMPLING PLAN

The accessible population in this study was composed of illustrations of fashion textiles and apparel for women in *Vogue* magazine between the years of 1920 and 1930, as well as examples of traditional Japanese *kimono* textiles, dating from approximately 1615 to 1930, taken from monographs.

DATA COLLECTION AND INSTRUMENTATION

Purposive sampling was used to gather images, which were selected for visual resemblance to traditional Japanese textile printing

and surface decoration techniques; 200 *Vogue* images were gathered in total. The data was then analyzed for degree of visual resemblance, and the sample size was reduced to 25 images which were initially observed to bear the strongest resemblance to Japanese apparel textile designs.

After this data had been compiled, 25 images exemplifying traditional Japanese textile surface decoration were also gathered. The image sets were then compared and analyzed for visual correlations. Due to the fact that content analysis comparing images of Japanese apparel textiles and Art Deco apparel textiles is a relatively unexplored process, I devised my own scale of measurement in order to evaluate correlation strength for each image pair, with each pair consisting of one Japanese apparel textile image and one Art Deco apparel/textile design image.

Correlation strength for each image was rated on a scale ranging from low to high in the following categories. This scale was chosen because it is small enough to be relatively simple to work with when comparing very specific criteria, but leaves enough room for several gradual levels of variation in terms of image correlation strength. Correlation was rated using criteria of similarity in iconography/pattern, surface decoration technique, and formal stylistic qualities, which included contrast level, line type, and dimensionality.

Due to the limitations of black and white images from *Vogue* magazine, color palette similarities could not be reliably evaluated.

Each image from *Vogue* was matched with an image of a traditional Japanese kimono or kimono textile that was initially judged to reflect similar iconographic and stylistic qualities. Surface decoration technique was determined upon further analysis of compared samples using magazine and monograph inscription material, as well as visual examination.

Vogue images displaying readily visible correlations to Japanese apparel textile samples in all three categories--iconography/pattern, surface decoration technique, and formal stylistic qualities--assigned a ranking of high correlation to the Japanese apparel textile samples. These highly-rated samples seem to show exact or nearly exact matches between *kimono* and Art Deco fabrics. Images rated medium exhibited visible correlations between samples, with some criteria in common across the three categories, although the match may not be exact. Those rated at a low level of correlation had a lesser degree of visible correlation between samples, with at least one element of the required criteria--again, iconography/pattern, formal stylistic qualities or surface decoration technique--in common. The matches between low-rated samples were suggestive of a possible correlation, but were not close. Of the images analyzed, fourteen (14)

images received a high correlation rating, nine (9) received a medium rating, and two (2) received a low rating. (See Table 1, Appendix)

CONCLUSIONS

Continuing from the visual connections observed, this study further examines the historical and cultural context of the similarities in data, examining how Japanese culture (textile design) interacted with French culture (apparel textile design) between 1920-1930. The study revealed that apparel examples from designer Paul Poiret were found almost exclusively before the year 1924, which was a telling indication of his lessened popularity following the conclusion of World War I and the shift to a shorter style line which was more streamlined, with cut closer to the body than the flowing, wrapped designs that initially made Poiret famous.

Additionally, it was observed that a majority of the French Art Deco samples selected were created before the year 1926, indicating that, by that time, Japanese influence on French Art Deco textile design could be declining. While six Art Deco designs produced in the year 1925 or after rated high levels of similarity to Japanese apparel textile design samples, two rated at the medium level, and examples from 1925 and after accounted for only eight of 25 total selected designs.

This relative scarcity compared to 13 designs produced before 1925 may be due in part to the increasing popularity of *Chinoiserie*, or Chinese influence in art and design, during the 1920s. Chinese influences eventually superseded *Japonisme* in French fashion design during the 1920s.

Another reason for the apparent declining popularity of *Japonisme* may be due to gradual silhouette changes beginning in 1926; as the decade edged closer to the 1930s, hems lengthened and the strictly tubular, two-dimensional silhouette began a shift toward a softer fit with a natural waist. This change may have been seen as incompatible with the flattened, very graphic nature of Japanese prints and surface decoration methods.

IMPLICATIONS

This study is important because it lends more information to the understanding of how international the fashion industry has been for a long time. Although the time period studied, 1920 to 1930, is classified as belonging to the Modern Era, the introduction of Japanese apparel textile decoration techniques and stylistic influences to French Art Deco textile design is an example of a postmodern social interaction. This example might be viewed as an indicator that the

fashion industry, as a catalyst for material culture, can sometimes exhibit social change before other societal or cultural trends become apparent. Perhaps the fashion industry is perched at the leading edge of postmodernity.

The case of French and Japanese design interaction in the years following World War I illustrate how fluid the concept of international borders can become in the years following a major war. In such a social situation, when formerly defined national boundaries have been shaken and beliefs have been challenged, it is comparatively easy for cultural borders to be re-examined by individuals struggling to identify themselves in relation to their changing societies. When cultures collide, reinvention and adaptation are necessities. As shown in this study, these processes soon become apparent in material culture, specifically in fashion.

Discussion regarding the appropriation of cultural influences and design elements across cultures--specifically the borrowing of these elements from non-western societies by designers in the west--encompasses many different viewpoints. Some scholars have criticized a tendency by western cultures to approach their non-western counterparts from an ethnocentric perspective rather than a position of relativism.

LIMITATIONS OF STUDY AND RECOMMENDATIONS FOR FURTHER RESEARCH

This study could have been limited by the fact that it concentrated on the American version of *Vogue* magazine to draw its comparisons between Art Deco textile design and traditional Japanese textile design. American *Vogue* was selected because it was conveniently available. If the study had adopted a wider focus, perhaps including other prominent fashion publications such as Harper's Bazaar or the French fashion magazines of the period, such as *Gazette du Bon Ton*, the study might have found even more compelling evidence--or more research problems to answer.

For the purposes of this study, a small, focused sample was desired, so all data was collected strictly from *Vogue* magazine between the years of 1920 and 1930. However, with the future inclusion of data from archival illustrations and photographs from other sources, the study may be strengthened by its increased scope. Through the provision of further visual evidence, the integration of these two concurrent studies might strengthen the argument for possible visual connections between French Art Deco textiles and Japanese textiles.

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APPENDIX

CONTENT ANALYSIS

	Sample Image Pair	Icon./Patt. Low-High	Tech. Low- High	Styl. Qual. Low-High	Total Correlation Low-High
Deco Img Japan. Img. Ref. Source	Lanvin, Feb 1925 Uchidashi-kanoko on rinzu Minnich (1963), p. 226	High	High	High	High
Deco Img Japan Img Ref. Source	Doucet, Apr 1924 boshi, painting, embroidery Minnich (1963), p. 239	Medium	Low	Low	Low
Deco Img Japan Img Ref. Source	Cheruit, Jul 1922 Sha weaving Yang (1989), p. 95	High	High	High	High
Deco Img Japan Img Ref. Source	Louiseboulanger, Apr 1926 Painted silk Noma (1974), p. 98	High	High	High	High
Deco Img Japan Img Ref. Source	Patou, Jul 1927 Printed, nishiki brocade Jackson (2000), p. 95	High	Medium	Medium	Medium
Deco Img Japan Img Ref. Source	Agnes, 1923 Printed, nishiki brocade Jackson (2000), p. 82	Medium	Medium	Medium	Medium
Deco Img Japan Img Ref. Source	Lanvin, Feb. 1924 Nishiki brocade, embroidery Jackson (2000), p. 62	High	High	High	High
Deco Img Japan Img Ref. Source	Molyneux, April 1921 Nishiki brocade Jackson (2000), p. 44	High	High	High	High

	Sample Image Pair	Icon./Patt. Low-High	Tech. Low- High	Styl. Qual. Low-High	Total Correlation Low-High
Deco Img Japan Img Ref. Source	Callot, February 1924 Nishiki brocade Jackson (2000), p. 53	High	High	High	High
Deco Img Japan Img Ref. Source	Ducharne, January 1924 Nishiki brocade, embroidery Jackson (2000), p. 52	Medium	Low	High	Medium
Deco Img Japan Img Ref. Source	Poiret, April 1921 Nishiki brocade Jackson (2000), p. 43	High	Medium	High	Medium
Deco Img Japan Img Ref. Source	Lanvin, Nov 1923 Nishiki brocade Jackson (2000), p. 41	High	Low	High	Medium
Deco Img Japan Img Ref. Source	Courdurier, May 1926 Kasuri Rathbun (1993), p. 171	High	High	High	High
Deco Img Japan Img Ref. Source	Cheruit, Feb 1925 Weft Kasuri Rathbun (1993), p. 168	High	Low	High	Medium
Deco Img Japan Img Ref. Source	Lanvin, Apr 1921 Applique and embroidery Rathbun (1993), p. 98	High	High	High	High
Deco Img]Japan Img Ref. Source	Poiret, Jul 1923 Nishiki Brocade, embroidery Kennedy (1990), p. 142	High	High	High	High

	Sample Image Pair	Icon./Patt. Low-High	Tech. Low- High	Styl. Qual. Low-High	Total Correlation Low-High
Deco Img Japan Img Ref. Source	Poiret, July 1924 Embroidery Kennedy (1990), p. 140	High	High	High	High
Deco Img Japan Img Ref. Source	Vionnet, Jul 1922 Nishiki brocade? Kennedy (1990), p. 136	High	Medium	High	Medium
Deco Img Japan Img Ref. Source	Courdurier, May 1926 Shibori and embroidery Noma (1974), p. 42	High	Medium	Medium	Medium
Deco Img Japan Img Ref. Source	Lelong, Aug 1925 Yuzen Ishimura (1998), p. 234	High	High	High	High
Deco Img Japan Img Ref. Source	Callot, Aug 1925 Shusu embroidery Jackson (2000), p. 143	High	High	High	High
Deco Img Japan Img Ref. Source	Martial et Armand, Jun 1923 Printed cotton Jackson (2000), p. 113	High	High	High	High
Deco Img Japan Img Ref. Source	Chanel, May 1926 Shibori Jackson (2000), p. 108	High	High	High	High
Deco Img Japan Img Ref. Source	Paquin, Jan 1924 Printed silk Jackson (2000), p. 96	High	Low	High	Medium
Deco Img Japan Img	Coudurier Plain weave	High	Low	High	High

Ref.
Source Jackson (2000), p. 37